

Make Sure Your Staff Reads ALL of Publix Opinion

Publix Opinion

The Official Voice of Publix

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APPRECIATION-WEEK FOR MR. KATZ SHATTERS ALL CIRCUIT RECORDS

EARLY REPORTS SHOW LANDSLIDE OF PROFITS FOR CELEBRATION-WEEK

Although complete returns are not yet available for publication, PUBLIX OPINION has obtained sufficient evidence at this time to be able to authoritatively forecast the most gigantic success Publix has ever registered, as the result of the circuit-wide massed-effort behind "Publix Celebration Week."

Everyone was aware that the week designated, and ending today, was to be "the first annual week of greatest profits," in tribute to the splendid leadership of President Sam Katz, and no effort was spared to demonstrate to him the highest potential strength of the organization he created.

Although within the Publix ranks the concerted effort was known as "President Sam Katz Week," the effort was sold to theatre goers as "Publix Celebration Week." Each theatre offered a program and sold it with utmost intensity that more than made the public conscious of Publix.

Four particular influences helped the organization to demonstrate its ability to function as a whole in the consummation of the plan.

The first, of course, was the effort of the film booking department. William Saal, Louis Notarius, Leon Netter and Bert Kelly laid out a list of feature picture and shorts for managers to select from that offered the best possible chance for box office records.

Boris Morros and his music department did heroic work in laying out non-synch programs and getting special materials into the hands of theatre managers. The advertising department functioned to the fullest extent and the stage production department, under Jack Partington presented added effort and helps.

With these four elements to back up each theatre, the programs were staged as the climax of unusually intensive barrages of salesmanship in news stories, ads, posters, trailers, radio, and countless other methods.

At this date it is too early for David J. Chatkin, General Director of Theatre Management to name the theatres that made the best showings, or the individuals whose efforts were outstanding in each theatre, but it is hoped that these details will be available as soon as he has had opportunity to analyze the vast correspondence the celebration week created.

In giving credit for the success of the celebration, Mr. Dembow and Mr. Chatkin both agreed that it is a tribute to the entire Paramount organization as well as to Mr. Katz, inasmuch as the majority of the entertainment offered to the public during the week was the product of Paramount film studios.

Here are some of the outstanding features and short subjects that arrested public attention and lured theatre goers into Publix

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SERVICE RECORDS STILL SOUGHT

The request of Mr. Chatkin for photos with brief biographical sketches and personal history in showmanship of the photo-subject, has met with about 75% compliance.

Returns on the other 25% of Home Office Executives, Division, District and City Managers, Advertising Managers, and House Managers who are still missing from the personnel cabinet-files are expected to be in by the time this issue of Publix Opinion reaches you.

CURB "PASS" EVIL, WARNS MR. DEMBOW

A few issues back, PUBLIX OPINION published an editorial on the "pass" situation which seemed to strike a responsive chord with most of the executives in Publix.

The gist of the editorial was that the surest sign of an unsuccessful or amateur showman was a pad of passes peeping out of his vest pocket and his "liberality" in dispensing them.

A discussion of the "pass" situation in the office of Mr. Sam Dembow, Jr., recently resulted in opinions and comments that should prove highly valuable to everyone in Publix, and they are offered herewith to you in that spirit.

"Naturally," declared Mr. Dembow, "a certain amount of discretionary power must be used in

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WE DARE YOU TO DO THIS!

Easter Sunday comes in a few weeks. How about getting your band leader, organist, or somebody connected with the program-side of your theatre, and photograph him or her with a bunch of tiny chicks, candy rabbits, ducks, etc.

The newspapers will want advance photos with the Easter motif, for Easter Sunday. Can't you get 'em ready now and break into print with 'em? Which daring showman will have a 3-sheet in the photo-background, showing the "now playing, Richard Dix in 'Redskin'" gag, or whatever else your show is going to be on Easter????

MR. KATZ IS MOVED BY TRIBUTE

Touched by the tribute which all Publix paid him in the special week of extra box office effort devoted in his honor, President Sam Katz for the first time in his life, was at a loss for words to express himself when members of the executive committee for Publix Celebration Week tendered him advance indications of the successful effort.

Mr. Katz learned of the event almost immediately upon returning to his office from his badly needed vacation and the executive committee, of course, had only the incomplete returns for him. This report, however, was sufficiently impressive to leave Mr. Katz speechless with delight.

"I don't know how to adequately thank everyone in Publix for this tribute to me and the organization," Mr. Katz later said. "It is the finest thing that has ever happened to me in my life. It proves to me that the policies of Publix I helped to formulate have been most effective from a company standpoint and, in addition, have been the means of providing me with a host of true personal friends. No man can ever hope for more."

INDUSTRY HONORS A. J. BALABAN

A. J. Balaban, one of the famous Balaban brothers of Balaban & Katz, operators of the de luxe theatre chain which brought about the creation of the Publix circuit, is the recipient of a deserved tribute this week, in the current issue of the trade paper "Variety." Hundreds of actors and notables in show business paid tribute to his genius and character, the occasion being his twentieth anniversary as one of the outstanding creative forces in show business. Mr. A. J. Balaban has charge of stage production and program showmanship for Balaban & Katz theatres, a department of the movie theatre which he built up to its present high prestige thru imaginative ability and remarkable character.

CITY HAILS ADVENT OF PUBLIX

One of the most gratifying experiences of Publix operation and prestige that has come to the attention of the Home Office since the beginning of the organization, is brought to the attention of PUBLIX OPINION by scrutiny of the first three or four weekly-scrap-books of the new Publix activities in Rochester, N. Y., where the famous Eastman entertainment has been supplanted. Rochester is wildly enthusiastic about Publix, after publicly announcing in advance before Publix arrived, that the city did not want Publix.

When it was first announced that Publix was to take over the theatre operation of the properties owned by the Eastman interests, the community was greatly disappointed. Under Mr. Eastman's management, the three theatres were operated in a manner that was the envy of theatre-goers from many cities. As a noted philanthropist, Mr. Eastman had endeavored to give his fellow citizens the best in music, screen and stage entertainment, regardless of cost or the ability of the population to pay for it.

After several years of operation under this plan, Mr. Eastman found that the audience reaction was not as satisfactory as in Publix theatres. So as a further effort to make the citizens of his town happy, Mr. Eastman turned the operation over to Publix.

Newspaper articles, "public-pulse letters" etc., deplored the change for weeks in advance of Publix taking hold.

Melvin J. Murphy was appointed city manager, coming from Chicago where he had spent several years in de luxe operation following his years in St. Louis and elsewhere. And the whole Publix organization backed him up.

Now the newspapers and theatre goers are wildly enthusiastic about our shows, music and screen attractions, as well as housemanagement, and other evidences of showmanship. Editorials in the newspapers and letters to the management daily sing our praise. One of the most striking of these unsolicited editorials appeared in the Rochester American, link of the influential chain of Hearst papers. From the top of the Editorial page, under the heading, "NO SURPRISE" and the sub-

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THIS MEANS COIN FOR YOUR BOX OFFICE!

Praise From Those Who Have Seen It
Is Making Broadway Rush to pay \$2 to see

LUPE VELEZ—GARY COOPER—
LOUIS WOLHEIM

IN

"WOLF SONG!"

AT THE EMBASSY THEATRE

Lupe's Makin' Box Office Whoopee!!

She's There For A Long Run, Too!!!

Start Yelling! Start Telling!!

LUPE VELEZ

Is a favorite in the betting as the next big screen star in
the box office class of Clara Bow and Nancy Carroll!

Start planting publicity on this attraction now!

LET LUPE MAKE BOX-OFFICE WHOOPEE!!

DITTO THE ABOVE

for

"DOUG" FAIRBANKS

Says Manager Larry Shead of the
N. Y. Rivoli Where

"The IRON MASK"

Is Breaking all Box office Records at
popular prices, in its first week of
what will be a long run.

"The public is hungry for Fairbanks!" says Mr. Shead. "He's
great in this great story!"

AGAIN PUBLIX SHOWMAN IS HONORED

Again a Publix showman has been selected by Mr. Adolph Zukor and Jesse Lasky to be honored with recognition for outstanding services to the company.

This time it is Max Terr who in collaboration with and under the supervision of Nathaniel W. Finston, Paramount Pictures General Music Director, has been working an average of eighteen hours daily for the last six months in creating "sound effects" and synchronized musical investiture for Paramount pictures.

Mr. Terr was called into Mr. Lasky's office recently and given praise and material recognition for his efforts. His imaginative and creative genius, coupled with boundless energy and enthusiasm

to give form to his thoughts, were strikingly revealed in SHOPWORN ANGEL and REDSKIN. In addition, numerous incidents of Mr. Terr's initiative in achieving the best possible results, have given exclusively to Paramount several sensational "effects."

In discussing the tribute to Mr. Terr, both Mr. Zukor and Mr.



Max Terr

Lasky paid high compliment to the assistance given to Paramount and the industry by the musical and production departments of Publix theatres.

When sound and talking pictures took the industry by storm, Paramount found itself, through Publix, in the possession of an organization for the making of sound pictures already functioning.

Nathaniel W. Finston, as General Director of Music for Publix, was prepared to give Paramount pictures the musical experience and personnel required. He headed the work himself, taking with him capable musical geniuses such as Max Terr, Irvin Talbot, Emanuel Baer, Frank Tours, Frank Harling and Karl Hajos.

In making this move, Mr. Finston turned over the General Musical Directorship of Publix to Mr. Boris Morros, who had been his musical aide. Mr. Morros quickly surrounded himself with a distinguished musical organization for the theatre operations, leaving Mr. Finston free to function perfectly for the larger work in the film field.

Almost simultaneously Paramount discovered that the Publix stage production department was similarly valuable, and James R. Cowan, head of the department, was "drafted" to the studios where his knowledge and contacts could find wider scope. Paramount's short talking subjects made under his direction have been so successful, he was again elevated to larger responsibilities.

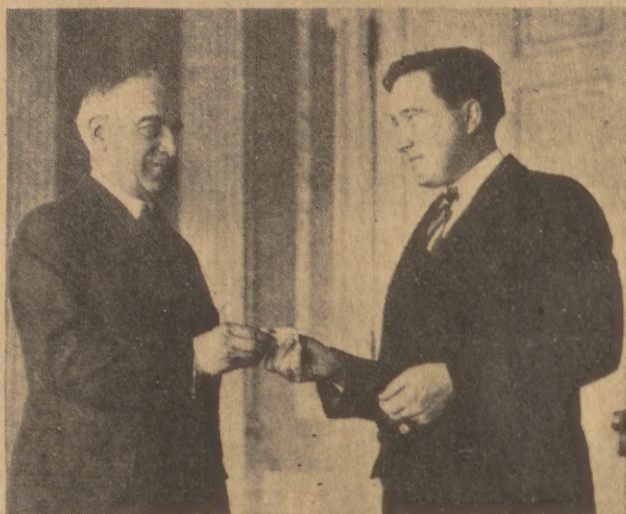
UNIT SHOWS GET SAME GIRLS AS "FOLLIES"

A comparison of the salaries paid to chorus and show girls by Flo Ziegfeld, as shown in his new salary list, and that received by the girls in Publix unit shows indicates that our girls are receiving as much as the justly vaunted glorifiers of American beauty in the Follies.

This fact is of particular significance to theatre managers because they can rightfully boast that the girls appearing in the unit shows playing their theatres at movie prices are of the same calibre as those appearing on Broadway at \$6.50 a seat.

With Mr. Katz's Compliments!

J. J. Fitzgibbons, New England Divisional Manager, presenting Governor Allen, of Massachusetts, with a gold circuit pass, signed by Mr. Sam Katz, and good for admission in any Publix theatre. The governor in turn presented Mr. Fitzgibbons with a gold stickpin bearing the seal of the commonwealth. The presentation was widely heralded in Boston papers with stories and pictures.



"GETTING GREAT STUFF," BYRD MEN REPORT

A story of tremendous hardships and a hundred difficulties, daily overcome for the sake of a picture, lies behind the simple report of Vanderveer and Rucker, Paramount News Reel men with the Byrd expedition, contained in the telegraph recently received by their Editor-in-Chief, Emmanuel Cohen. The telegram read:

Emmanuel Cohen, Paramount, New York.

Getting great stuff on Byrd's first exploration flights over Antarctic continent and Eleanor Bolling at Bay of Whales. Eyes of the World on the job twenty four hours a day. Regards to all.

Vanderveer and Rucker

The expedition is receiving a million dollars worth of publicity both by newspaper and radio. This will be capitalized by Paramount which has the exclusive motion picture rights on the expedition.

Reports indicate that Vanderveer and Rucker are getting some marvelous shots of every phase of the thrilling trip at great personal risks. The story of the expedition, as told by their cameras, will without a doubt be the most dramatic tabulation of human experience ever registered on a film.

ILL-WILL!

The publicity department of the national association of chiropractors is making a drive for tie-ups with Publix theatres, which are invariably being refused, by our most experienced and shrewdest theatre managers who are aware of the bitter controversial outcome of such action.

The benefit derived from a chiropractor tie-up is more than lost by incurring the ill-will of ethical medical practitioners, who enjoy complete community confidence. PUBLIX OPINION advises all concerned to pass up any proffered tieup from any source that might cause dangerous controversy.

AD TIPS

Advertising isn't something to play with. It is something to work with, and to work hard with. We can wander as we may from the path of simple straight-from-the-shoulder copy, but the longer we have to do with advertising the more certain do we find ourselves returning to time-tried simple effectiveness just as we find ourselves returning to the simple prayers we learned at mother's knee.

While it is true that people, especially the people of America, have become advertisingly educated, it is just as true that for that very reason they must be appealed to with reason, simply expressed.

A fine picture, a "catchy" headline, rare style and novel type arrangement may make them exclaim, "That's a clever ad," without their being able to recall the name of the product after turning the page.

—H. M. Bourne

CHALMAN GETS BIG SPACE ON CONTEST

Jack Chalman new publicity director of the Metropolitan, Houston Publix de luxe house, crashed the columns of the Houston Chronicle for the largest amount of space ever given to a classified contest in that city or paper.

Jack framed a "Find the Line" contest with the classified editor, and offered 200 theatre tickets as prizes, allotted out over a seven day period. He worked the stunt on "Abie's Irish Rose," and as a result, got a four inch box on the front page every day for a week, an eight page ad on each of the two classified pages every day, and a fifty inch display ad daily in the first section of the paper. The contest went over big, and Jack has a feather in his cap for crashing the big space.

Another stunt he pulled on "Abie" was a shopping tour of prominent Houston stores by "Abie" and "Rosemary" the two characters in the picture, with the stores running ads on the stunt, and offering prizes to the first persons recognizing the two.

CITIES MADE ART CENTERS BY PUBLIX

The slogan of Publix theatres that they are forming art centers in the various communities where one of the chain theatres exists was more than corroborated by the recent offer of \$1,200,000 made by an art buyer for the collection of sculpture, paintings and art objects in several of the Balaban and Katz theatres in Chicago. The original investment in these art objects was about \$600,000.

A gain of 100 per cent in value of any commodity, whether it be art or real estate, is an illuminating reflection on the astuteness and sound knowledge of the original purchaser. For years, the Balaban and Katz organization has been criticized from two sources, on account of these art collections. Critics questioned the value of the art objects and hard boiled business showmen thought it was a needless waste of money. The million and a quarter offer from a distinguished art collector irrevocably answered both these criticisms.

The original policy instigated by B & K of beautifying its theatres with costly and distinctive art objects has been continued wherever a Publix theatre is opened. The art collection of the Brooklyn-Paramount theatre collected by Frank Cambria, Art Director for Publix Theatres, was the subject of much comment in newspapers and art magazines throughout the entire country. It contains many noted paintings by artists whose works are found only in museums. The same is true of the new Fisher Theatre in Detroit, the Toledo-Paramount and many other Publix theatres.

MATINEE PRICES PRINTED IN NEWS

Rarely does it ever happen that so important an item as the mentioning of matinee prices figure in a news story, yet it can be done.

It was first done in the "Tiskilwa Weekly Thunderer" by Mr. Elmer Fenoglin, Assistant Manager and projectionist at the Tiskilwa (Ill) "Electric" Theatre in 1907. Since then no one has ever attempted to lure a reporter or editor into including the mention of prices in a news story for the reason that Mr. Fenoglin and the Tiskilwa reporter are still running — with Fenoglin still maintaining a ten-foot lead on the angry reporter who lost his job for giving away what the newspaper advertising department sells.

However, in the column "The Sidewalks of Detroit," delightfully conducted in the Detroit "Times" by Lee J. Smits, is a tribute to Oscar A. Doob, director of advertising and publicity for Kunsky-Publix Theatres, which brings tears of fond recollection dribbling into the beard of this writer (Mickey Finn) for it was he who ran the story in Tiskilwa, and it was Mr. Doob who was the assistant projectionist and manager in 1907. It seems probable that Fenoglin has changed his name to Doob. Here's the story:

OSCAR A. DOOB, not Dub, Boob, Dood, Doon, Doop or Dude, who is a living man, even more so than Darby Hicks, and who is the Kunsky press agent, gives Side Walks credit for finding a home for Tony, Tom Mix's horse, while Tom is playing here.

Bill Chittenden, so the story runs, was touched by the story we had about no livery stables left downtown for Tony so he volunteered to have a vacant store-room in the basement of the Detroit-Leland rigged up as a horse boudoir de luxe. Engagement starts February 16, special 35-cent admission up to 1 p. m. For name of theatre, see advertising columns.

C. E. SASSEEN GAINS NEW PROMOTION

Charles Edgar Sasseen has been appointed Acting Division Manager of the Southwest Division which includes the Texas, Oklahoma B Division operating David J. Chatkin, General Director of Theatre Management, announced.

With his new appointment which was effective Feb. 11, Sasseen's territory now consists of the following towns: Austin, Enid, Galveston, Chickasha, Worth, Oklahoma City, Ft. Smith and Little Rock.

Mr. Sasseen started in the business as a program boy in the Givens Opera House, Atlanta, Georgia, in 1888. After six years he went to the Lyceum theatre



C. E. Sasseen

stage director.

Coming back to San Antonio in 1902, he was stage manager of the Grand Opera House and, three years later designed and managed Electric Park. In 1908, he became manager and proprietor in the Imperial Opera Co. For the next five years he was manager of the following theatres: Majestic, Waco, Texas; Grand Opera House, Waco, Texas; Kyle Theatre, Beaumont, Tex. and Grand Opera House, Galveston, Tex.

Mr. Sasseen became associated with the Famous Players Corp. in 1919 as City Manager of Grand Opera House, Queen of Tremont Theatres, Galveston, Texas. In 1925, he was sent to Enid, Oklahoma, as manager of the Criterion Theatre for Famous Players. On Oct. 19, 1925, he was promoted to District Manager, Publix Theatres Corporation, the Oklahoma-Arkansas District.

WHY PUBLIX LEADS

To The Manager, Paramount Theatre, Brooklyn, N. Y.

Dear Sir:—

I visited your theatre for the first time Sunday, we were ushered up to the Balcony. The excitement of all caused a little fellow to be quite sick. One of your ushers, whose name I believe is Mr. Rothman, immediately came to my assistance, and after the child had better he secured seats in the orchestra for us. My boy took sick again and he took us to the sick room where your nurse took complete charge. And can attribute the fact that I had no further trouble, through efficiency. I offered them a little token in appreciation for their kindness, but they both refused.

Such courtesies are very unusual, and you should be commended for the beautiful way everything is arranged, giving one every pleasure possible, only attending your theatre and on the other hand taking care as you do of your patrons should the misfortune of sickness befall them.

I shall never forget this.

Very respectfully,

(Mrs.) S. E. Cohen

CITY HAILS ADVENT OF PUBLIX

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leading, "First Publix Show and reputation of Big Organization promise Good Bills at Eastman," read as follows:

Initial Publix presentations at the Eastman Theatre fulfill the assurance that good shows would be given justifying the expectation that they will continue under its management.

To the writer, who saw the Balaban and Katz organization grow from one Chicago theater to the mighty Publix chain, the fact that good shows are being given here comes as no surprise.

It would be surprising if they were NOT. For the very name has from the beginning been synonymous with good, clean entertainment.

Despite the assurance given by George Eastman that high class shows will be given, some Rochesterians had held to the opinion that a backward step was taken in leasing to the Publix.

Their fears are unjustified. The Eastman Theater will not be desecrated by any production presented by Publix. Its record over a decade and tremendous growth and popularity are the best proofs of that.

Its shows are colorful and lively, with plenty of good music. And back of them is generally the idea of a spectacle. But they are entertaining and they are clean.

Naturally, there would be some apprehension in a change in the management of a theater which had attained the standing of a civic institution.

But the prospect is for better shows.

And we believe Mr. Eastman was right when he expressed the belief Rochester will like Public entertainment.

The public would rather have Publix, operating effectively on an "earned applause" basis, than on the old Eastman basis of applauding philanthropic effort. In other words, under the old system, the theatres gave the public what committees thought was best for the Public, whereas Publix gives the Public what the public indicates it wants. All three theatres are doing satisfactory business, and nowhere on the circuit is there a community as Publix-conscious and as appreciative of our international organizational resources.

In a statement to the press, Mr. Eastman, explaining why he turned over the theatres to Publix declared in part:

"We realized that the time has arrived in the theatre where the best and utmost in entertainment is only possible by alignment with one of the big combinations of theatrical genius. Mr. Adolph Zukor and Mr. Sam Katz, as heads respectively of Paramount and Publix, are known as the outstanding men of the industry because of the organizations they have formed and successfully maintained so I regard it as fortunate that we have been able to bring them to Rochester."

Big Profits on Celebration Week

(Continued from page 1)

theatres during Publix Celebration Week.

FEATURES: Wolf of Wall Street, Canary Murder Case, The Dummy, Redskin, Weary River, Carnation Kid, Doctor's Secret, Lucky Boy, Redeeming Sin, The Barker, Night Club, On Trial and Goddess Girl.

TALKING SHORTS: Bishop's Candlesticks, Pusher in the Face, Al Abbott, Flo Lewis, Meet The Wife, Jack Norworth, Trixie Friganza, Melancholy Dame, De La Plaza & Junjata and Kisses.

TWO REEL TALKING COMEDIES: The Lion's Roar and Bride's Relations.

GETTING THE DOPE!

City Manager Melvin L. Murphy and his high powered staff that engineered the record breaking opening of Publix theatres in Rochester, N. Y., conning the pages of Publix Opinion where, they allege, the tip-off on a number of their successful stunts was found.

Standing left to right, they are: M. Dryer, Manager of the Regent; J. S. O'Neil, Manager of the Eastman; E. Curtis, Publicity Director; Herbert Chutkan, Manager of the Piccadilly and City Manager Murphy, seated.



STIFF PROMOTED, ACTING DIVISION MANAGER NOW

C. B. Stiff has been appointed Acting Divisional Manager under the supervision of Mr. Louis J. Schneider, Divisional Director of Theatre Management, with headquarters at the Howard Theatre, Atlanta, Ga.



C. B. Stiff

ago, Stiff passed through all the stages of theatre operation, until he became manager of a theatre in 1914. He managed various theatres of the Signal Amusement Company, operating in Chattanooga, and acted, on two occasions, as City Manager for the same concern.

Other theatres managed by Stiff were the Tivoli, Chattanooga and the Imperial, Columbus, S. C. He was City Manager for Publix theatres in Asheville, S. C., Memphis, Tenn., and Houston, Tex. From Houston, he was transferred to Dallas as District Manager of the Texas Central Division, where he remained over a year until his present appointment.

MR. DEMBOW'S WARNING ON "PASS" EVIL

(Continued from page 1)

the issuing of passes by those who have the authority to do so in each theatre.

"However, the tendency is to issue passes as a custom rather than for a specific reason. Passes represent actual merchandise and should be so regarded. Furthermore, when once a person has had a theatre-pass, he'll spend endless time and effort to get some more. He'll spend twice the value of a theatre ticket in order to get a pass so he can show off to his friends. That's the human part of it. Every friend he shows his pass to is promptly spoiled as a potential customer because he knows he's 'as good as the chap who got a pass.' Thus the box office suffers from an endless and growing chain of anti-ticket-buyers.

"Season passes should only be issued after the closest kind of scrutiny, and should be constantly re-checked to assure the theatre that the recipient is still in a position to be of service to the theatre.

"It goes without saying that no one has any right to issue a pass for any other reason except that the recipient has already done something valuable for the theatre or circuit, or is in an immediate position to do so and is willing.

"Thus it is that the most experienced showmen issue the least number of passes. Theatres that are successfully operated entirely by owners issue such a tiny number daily as to be almost unworthy of notice because they insist on getting the value of the pass every time they issue one. If you will acquire the ownership-spirit you'll economize on passes as well as money expenditures.

"No theatre should have a large number of quarterly or annual passes outstanding, and these

should be looked over every month to see if the holders are still functioning for your benefit. You should be frankly selfish about passes to the extent of seeing that you get value received for them.

"Trip passes should be issued AFTER you have received value for them.

"Another thing that needs constant attention and vigilance is the gate-crasher. It is a common practice for gate-crashers to brazenly and hurriedly elbow past the doorman, exclaiming 'Daily Times' or 'Fire Department' or 'Health Commissioner.' Doormen should stop and closely scrutinize all passes, and admit no-one without a pass. Anyone who claims importance and has no credentials should be referred to the manager. A person who is legitimately entitled to enter the theatre should be willing to show proper credentials. The mere fact that a person is a newspaperman or a policeman is not sufficient reason for him to be admitted free. New York City could fill all of the theatres in town at every performance with non-paying patrons, if badges were accepted in lieu of passes."

FILL AND RETURN QUESTIONNAIRES AT ONCE!

Herb Hayman, in charge of the Music Sales Dept., announces that only 25 per cent of all the questionnaires sent out by his department to every manager in the field have been returned.

Inasmuch as it is absolutely essential for the proper functioning of his department to get every one of these questionnaires back at the earliest possible time all managers who have not already done so are urged to return them, properly filled out, to Mr. Hayman at once.

DANGERS IN USE OF MIKE BY AMATEURS

Division Director Louis J. Schneider, in discussion with a group of district managers in his division recently, touched upon a most important point in theatre operation which PUBLIX OPINION thinks will stand even more generous discussion by Mr. Schneider, as well as other experienced theatremen.

Mr. Schneider, discussing the possible danger in the use of the office microphone by theatre managers for the purpose of making announcements, declared that a large number of theatre managers are not fitted by experience or ability to make public addresses. He is convinced, he says, that before anyone attempts to make a personal appearance on the stage to "sell" a coming attraction, or to "sell" an audience anything thru a microphone, proper preparation be made.

"The art of public speaking is not an easily acquired one," Mr. Schneider points out. "An amateur speaker can quickly kill his proposition by hemming-and-hawing over the subject, either thru the microphone, or as he stands before the audience in a spotlight.

"There are numerous authoritative books on the subject in any public library, which every showman should carefully read before he essays a public speech.

"It goes without saying that extemporaneous talks should be avoided. It is not necessary to write out a long speech and read from it,—but in most cases it is advisable to do EXACTLY that when before the microphone. The best talks seem to be extemporaneous, but actually they are well planned and rehearsed. When before the public, the speaker has so many rules of etiquette and demeanor to observe that he should never make the attempt until he is entirely aware in advance of exactly what he is going to say, how he is going to say it, and how he will look while saying it. Public speaking is a difficult art that requires study and practice to master.

"No showman should endanger his coming attraction by permitting his mistaken sense of courage or his vanity to lead him into a public address unless he is thoroughly prepared to make the kind of audience impression that will have a most favorable audience-reaction."

"The first purpose of announcement by microphone, or personal appearance, is to more effectively sell your coming attraction than would be possible in a trailer. If a trailer does it better for you than you can do it orally, then by all means let the trailer do the talking."



Louis J. Schneider

NOT SCOTCH

Ben Black, the noted stage-band leader and musician whose good nature and friendliness ranks him high in the affection of everyone who knows him, sends PUBLIX OPINION a laugh for the circuit, from New Orleans. The Saenger theatre played the Robert Benchley movietone, which is exceptionally lifelike. The next day a letter was received at the theatre, addressed to Mr. Benchley, from a local restaurant, asking him to come in and have dinner on the house!!

PICTURE COMES BEFORE DIALOGUE IN TALKIES

"The picture will always predominate over the dialogue in talking pictures," declares Robert Milton, noted New York stage producer who, several months ago, went to Hollywood under an alliance with Paramount to study talking pictures and subsequently was assigned to direct "The Dummy," Paramount's first all talking comedy.

For a score of years, Mr. Milton's name has been associated with the theatrical life of New York as one of the leading directors and producers of plays and musical comedies.

"The screen is not the stage," declared Mr. Milton. "It never will be and we don't want it to be. It has possibilities that the stage can never have.

"The picture comes first, dialogue second. That, I am positive, will be the trend of talking films.

Here is a corking story that your local editor will be tickled pink to print. People all over the country are talking about the "talkies" now. They are wondering whether their favorite star will be submerged or hoisted to the top by the new requirements of this latest wrinkle in the industry. Will the pictorial entertainment of the old silent films be done away with? Questions such as these and countless others are competently answered by Robert Milton, noted stage and picture director, in this story.

You will note that Mr. Milton is the director of "The Dummy," and most of his illustrations are drawn from this picture. "The Dummy" will play your theatre soon. Localize this story with a quotation from yourself, and take it to the editor. It is real news copy of the most desirable type for him and will help sell tickets for you when you play the picture.

There a situation can be strengthened by the use of dialogue, words will be spoken. Parts of the story that can be most effectively unfolded in pantomime will be told that way.

The same rule will govern the use of sound. Where sound heightens the dramatic effect and the atmosphere of realism, it will be used. Both sound and dialogue are permanently with the screen and will not be discarded as their novelty wanes.

"Talking pictures are not to reach the end of sweeping action, variety of scenery, gorgeous costumes—all of the things that have made films so colorful and entertaining in the past. In escaping from the bonds of silence, the screen is not going to forget the effectiveness of silence. Nor is it going to take on the limitations of the stage, just because it has outgrown one of its own restrictions.

"In making 'The Dummy' I strove to carry out my theory of picture first, dialogue second. When the stage play was first adapted for the screen, we considered its pictorial possibilities. Working from that viewpoint we made many changes in the original manuscript by Harvey J. O'Higgins and Harriet Ford. Pages of dialogue were eliminated where action and sets, such as the screen alone can provide, could tell the story more entertainingly than words.

"Established screen players need not fear the talking pictures. If they have even only passably good voices, they will be able to hold their own against any threatened invasion of stage talent. Personality is more important than voice. If the player has the charm that gets over on the screen the voice can, in nine cases out of ten, be made to take care of itself. I cite ZaSu Pitts as an example of what I mean.

"Miss Pitts was considered for a role in 'The Dummy.' I was sure she was just the one for the part, although she has never had stage training and had not appeared in a talking picture. I knew her screen personality was right. Her voice test was not entirely satisfactory. She was microphone-conscious and her personality did not show through because she was thinking too much of her voice. I was still certain that she was the one who should play the part. So I sat down and talked with Miss

Pitts. Then I had her tell stories. That conversation confirmed my belief. Her voice, when she forgot about it and was just herself, was exactly what we wanted for the part.

"Voice faults, a good share of them, can be overcome. Screen personality is a far more intangible thing. A player has it, or has not. Elocution lessons are not the way to overcome those voice faults. Talking picture and elocution simply do not go together. The players are not speaking 'pieces' before the cameras. They are telling a story, first by their action, second with their words. Stilted, exaggerated styles of speaking, and overemphasis on precise enunciation is a thing we shunned in making 'The Dummy.' It was constantly impressed upon the players to talk naturally, just as they would in real life under like circumstances. The recording apparatus does not demand exact spacing of words and perfect enunciation. It has been improved beyond that stage.

"Old fashioned stage actors will never be a factor in talking pictures. They are too given to declaiming. The sound of their sonorous voices is too pleasing to their ears. A full, rounded voice will not take the part of screen personality, or a picture mind.

"On the other hand, the modern stage actors I have worked with adapt themselves easily to the new medium. John Cromwell comes very close to being perfect. It is the same with Ruth Chatterton, Frederic March and Jack Oakie. They do not belong to the old school of exaggeration.

"In pictures they call one who overacts a 'mugger.' There is the new danger from the voice in talking productions, and I am afraid that the old-time stage players would be 'voice muggers.'

"Talking pictures are constantly bringing new problems. We are encountering one of them in 'The Dummy.' Here is a melodramatic comedy with dialogue lines that are certain to bring laughs. There is no possible way of telling exactly where those laughs will come and how long they will last. That varies with different audiences."

GOOD BUSINESS

results from a good show
in a good theatre.

To make

BETTER BUSINESS

add EXPLOITATION such as
intelligent, convincing advertising
and publicity.

But for

BEST BUSINESS

you must intensify your salesmanship
on everything about your theatre that
has a legitimate claim for interest. In
addition, you must have the co-operation
of everyone in your theatre as well as
friends and contacts.

—Publix Opinion

SELLING! POINTS!

By Russell Holman

Received hot off the Hollywood sound stage—hot is the word, after seeing Lupe Velez! — a knockout sound trailer on "Wolf Song." With snatches of Lupe singing and whole armfuls of Lupe and Gary Cooper making love and whoopee, Gory singing alone and with the magnificent chorus of mountain men, action shots and some peppery sales talk (spoken) on "Wolf Song," which blazes forth as a five-alarm box office conflagration. Also received in the same air mail: A very swell seat-selling sound trailer on "The Dummy." Made by Jack Oakie, the garrulous gob of "The Fleet's In!" and dirty-faced Mickey Bennett, who plays the title role in "The Dummy." Assisted by snappy, punch scenes from this thrilling, chilling, all-talking comedy. In answer to many questions from the field, here is our complete list of sound and talking trailers to date:

"Wings" (disc)
"Warming Up" (disc)
"Wedding March" (disc)
"Abie's Irish Rose" (disc)
"Doctor's Secret" (film)
"The Dummy" (film)
"Interference" (disc)
"Shopworn Angel" (film)
"Wolf of Wall Street" (film)
"Canary Murder Case" (film)
"Wolf Song" (film)
"The Carnation Kid" (film)

Beginning now, we will have a good sound trailer on every sound picture of any importance that Paramount produces.

Don't overlook the big box office value of "The Shopworn Angel." This picture broke the records at the Paramount, New York, and Paramount, Brooklyn, and is doing sensational business everywhere. It got under the skins of the tough New York critics. They wrote tons of praise of it right from the heart. Here, in our opinion, is 100% entertainment for all classes of theatres.

Before calling "Marquis Preferred" just another Menjou, see it! Then you'll agree with us that here is the best Menjou since "The Grand Duchess and the Waiter." Showmen and the public are going to be very well pleased.

To help sell the public on our "Night Club" all-talking unit, we have prepared a special sound trailer on this that is a knockout! Raymond Hitchcock acts as master of ceremonies and gets off some of the delicious humor that made him one of the most famous of musical comedy stars. He talks about not only "Night Club" but also "The Pusher-in-the-Face" and "The Bishop's Candlesticks"—three big talking gems in one complete sound show. There are also tantalizing tid-bits of Fannie Brice singing, Bobbie Arnet (Ziegfeld star) dancing flashily, Jimmie Carr's Silver Slipper Jazz Orchestra in action. Walter Huston in a dramatic bit from "The Bishop's Candlesticks," and a funny glimpse of Estelle Taylor, Lester Allen and Hitchcock in "The Pusher-in-the-Face." Stanley Waite and some of the other boys think this trailer is so good that we ought to sell it as one of our sound acts. But it has been decided to offer it through National Screen Service to theatre managers to help them boost business on this "Night Club" unit. It certainly makes the show look and sound like a million dollars and the theatre man who won't grab it is no showman!

There is no comparison between "The Canary Murder Case" in drawing power as against other pictures of the mystery-crime type. "Canary Murder Case" was the most popular novel of its kind ever written. It has sold a million copies and is still going strong.

CO-OPERATIVE PARKING

Manager Harvey Cocks of the Fields Corner, Dorchester, has arranged a cooperative parking stunt with the INTERNATIONAL GARAGE, a few doors from his theatre. This tie-up will be in effect during the winter months and, where the ordinary parking rate for the evening is 50¢, the patrons of the Fields Corner Theatre can park their autos at a 15¢ reduction by securing a parking check with their admission ticket at the box-office. The garage carries an ad in the paper, and the theatre a trailer on the screen.

PARAMOUNT WILL SHOW FAZENDA TALKIE

Louise Fazenda has been signed by Al Christie for two of the Christie Talking Plays for Paramount release, the first of which will be filmed within the next few weeks when a selection has been made of one of the plays which have been secured in which to feature her.

BLACKBOARD-AUTOGRAPHS TIP SPREADS!

Ed Olmstead's movie-star autograph gag on the Pacific coast, as shown in "Publix Opinion" recently, was amplified a thousandfold by Jack Jackson, of the Toledo-Paramount, who made the biggest blackboard in the world and got 2,000 citizens (mostly prominent step-ladder carriers and stilt-walkers, apparently judging by the height of the board), to sign it. Of course the lineup of home office executives would hide what Toledo's naughty little boys wrote when nobody was looking. This is a good gag in any town, suitable for many needs—except midgets.



FAN MAIL ON M.C.'S SWAMP CRITICS

The theatre master of ceremonies is rapidly taking the place of movie stars in the thoughts and affections of feminine fans, if the fan mail in the picture department of Chicago dailies is any criterion.

MANAGERS NOTICE!
Localize this condition from your m. c.'s viewpoint! Get stories printed about his fan mail! Why not start a fan mail barrage in your town?

Every morning, a flood of letters pour into the newspaper office with myriads of questions regarding the habits, age, domestic affiliations and personal idiosyncrasies of the various masters-of-ceremony who cavort about the stages of Chicago's motion picture houses.

Here is a sample of some of the fan mail received by picture

critics and it is not an uncommon one:

"How old is he and is he married? We had an argument about him, one of the girls saying he recognizes us because we are there every week. I say he has to act that way. Who is right?"

The best the poor critic can do, under the bombardment of question he daily receives, is to find out what available information there is about the theatre "front boy," such as his age and his marital affiliations if any and guess the rest. A press representative of Balaban and Katz was kept on the phone a whole hour answering the questions of one of these distressed newspaper film critics. Of course he begged to have the matrimony angle played down.

Whenever one of the cherished idols of the baton does not receive what the ardent fans consider sufficient space in the newspapers, complaints pour in thick and heavy into the motion-picture critic's department. Things have come to such a pass in Chicago that the stage band leader cannot really consider himself a success unless his name appears four or five times in the fan mail department.

PARAMOUNT ONE OF GREATEST ADVERTISERS

Printers ink, weekly magazine of the advertising profession, in its issue of January 24th, listed the country's 150 leading advertisers for 1928, which included Paramount Famous Lasky Corporation.

This list was based solely on magazine and newspaper advertising. While of course, many large corporations spent more than Paramount for these particular mediums, we find our company ran ahead of such important concerns as Burroughs Adding Machine, Steinway Pianos, Autostrop Razor, Horlicks Malted Milk, Montgomery Ward, Bell and Howell, International Harvester, etc., etc. No other film company was listed.

Spread this to your newspaper chiefs. The prestige of the organization, of which you are the local representative, will be heightened in their eyes. It makes them anxious to play ball with you!

A Correction

In a recent story in Publix Opinion on the opening campaign of the Greater Palace, Dallas, due to an error, proper credit was not given to J. O. Cherry, Texas district manager, for his share of the work. Mr. Cherry worked directly with the theatre staff for three weeks on the opening campaign in addition to his other numerous duties as district manager.

WATCH THIS COLUMN EVERY ISSUE FOR SOUND TIPS!

These bulletins are issued by the Projection Department for information about talking picture equipment. Let everyone in your theatre read them!

BULLETIN No. 1

Immediately upon the signing of contract with Electrical Research Products, Inc., for the installation of sound projection equipment in your theatre, engineers from this Company will visit your theatre for the purpose of making a survey to decide the size of the equipment and the various installation problems. Cooperate with these men to the fullest.

As soon as you learn that this equipment is to be installed, confer immediately with your District Manager regarding union labor contracts as they affect your operators, stage hands and musicians, for the use of sound pictures. A special set of instructions was recently forwarded to you from your Division Manager outlining the proper procedure. It is of the utmost importance that all union labor matters be settled before the opening of sound picture presentation in your theatre. The Home Office Maintenance Department will send you a pamphlet issued by the Western Electric Company, describing in easily understood language the disc and film methods of sound projection amplification, etc., for your general understanding of the subject.

Sound projection equipment is leased for a term of years to us by Electrical Research Products, Inc., a subsidiary of Western Electric Co. It is installed by this Company's engineers at their expense. Before starting installation certain structural changes, etc., may be necessary, according to the recommendations of the surveying engineers. A representative of Publix Maintenance Department will discuss these changes with the engineers and with you, and in all cases will authorize the work.

It is important that you interest yourself in all of these discussions and plans, so that the Electrical Research Engineers and the representative of the Maintenance Department may have the benefit of your viewpoint from a theatre operating standpoint in arriving at their conclusions.

So that there will be no misunderstanding as to how installation costs are to be paid, you are to be guided in every case by the following:

We Pay

All transportation charges on equipment from its place of shipment to theatre. Shipment is made "collect" and exhibitor accepts delivery from carrier and makes payment to latter direct. Exhibitor then has to arrange and pay for loading equipment and hauling it to theatre, and for unloading it and setting it down inside theatre.

For all changes in projection booth and other parts of theatre required in connection with installation. These include enlargement and sound-proofing of booth; relocation of projection machines; provision of proper space for batteries and charging equipment, together with ventilation of rooms; cutting or rearranging screen; altering orchestra pit or other work in and about stage for accommodation of horns; anything about the property other than the installation, required to meet specifications of Underwriters or local ordinances; structural re-enforcements to compensate for cutting and repairing; plastering, restoration of decorations, etc., after wiring is done.

Research Pays

For crating, hauling and transportation on any material returned by Research.

For all outside labor used for installation, including handling after equipment has been unloaded and set down inside theatre. When theatre employees are used, arrangements will be made by Research for the management to advance their compensations, and in turn, invoice Research for the total amount.

For all electrical contract work (which should cover all wiring, including necessary drilling and cutting thereof, and all cable, wire conduit or covering strips), and for all electrical material, hardware, other incidental supplies needed for actual installation, but ex-

cluding items of this character having to do with changes in theatre. Electrical contractors and suppliers of material are to bill Research direct for charges of this kind.

Any extra amounts actually paid to men on theatre staff for work done at Research engineer's request in connection with installation of the equipment EXCLUDING overtime of operators for instruction purposes. Exhibitor must bill Research immediately, presenting duplicate invoices showing engineer's purchase order number applying and bearing approval of installation engineer.

For overtime spent by projector operators in being instructed in operation of equipment.

A transvox screen, which is necessary for the projection of sound, will be installed. It is of a loosely woven, porous material through which the sound waves from the amplifier directly behind the screen are directed into the auditorium. The use of this screen will result in a slight loss in the brilliancy of your picture. It may be necessary to increase the amperage of the current supplying the projector area to overcome this loss. If results are not then satisfactory, new projection lenses may assist you in getting better projection.

A properly ventilated battery room is required. The specifications for this room will be designated by the Electrical Research Engineers and Publix Maintenance Department representatives. The wiring necessary from the battery room to the projection room will be handled by Electrical Research Products.

Another small room to house the non-synchronous equipment and records is also required. The non-synchronous equipment consists of two phonograph record turn-tables mounted on a table. This equipment is used for supplying accompaniment to pictures that have not synchronous accompaniment, and includes a supply of 150 records (300 selections). You will receive a special bulletin on the use of this equipment. The location for the room housing the non-synchronous equipment is to be decided by the Electrical Research Engineers, Publix Maintenance Department representatives and yourself. It should, if possible, be out of view of the audience.

Your sound projection equipment includes necessary telephone and buzzer system from the auditorium to the Projection Room. The installation of this equipment is as necessary as the installation of the equipment that goes into the booth, as it is by means of this communicating system that you control the presentation of sound pictures.

Should any problem arise during installation of this equipment, confer immediately with your District Maintenance Department. You are urged to spend every possible moment with the Engineers and mechanics during the installation of this equipment, so that you have all possible knowledge of the method of projecting sound and the control of the equipment. Only an understanding of the operating methods will make it possible for you to exact from your projectionists satisfactory results.

KOERPEL IS NOW ACTING DISTRICT MANAGER

Mr. J. A. Koerpel has been appointed Acting District Manager of the Tennessee district which will include all the operations in Knoxville, Chattanooga, Jackson and Anniston. His headquarters will be the Tivoli Theatre Bldg., Chattanooga, Tenn.

Mr. Koerpel was formerly European distribution executive for First National Pictures. His new appointment was effective Feb. 11.

SOME MORE ABOUT THE NEW PARAMOUNT PICTURE

By ARCH REEVE

You can rest assured that "The Canary Murder Case" will be a box office helper. In making it an all-talker, the story has been strengthened, the suspense heightened, the mystery increased and a lot more comedy added. Incidentally, Oscar Smith, the famous Paramount studio bootblack-actor, emerges as a first-rate comedian as the stuttering, frightened bell-boy.

"The Canary Murder Case" is the kind of a picture that lends itself to sensational advertising. It is also the kind of picture that can be advertised to the last inch and won't disappoint.

Don't forget that you can bring "Close Harmony" home to your audience by publicizing the fact that it is a romance laid in a motion picture theatre. Buddy Rogers, Nancy Carroll, Jack Oakie, Richard "Skeets" Gallagher and Harry Green are featured. It has comedy and drama, snappy dialogue throughout, and four musical numbers. Buddy sings "All A-Twitter." Nancy sings "Go Places and Do Things." Oakie and Gallagher sing "She's So, I Dunno." Buddy and a jazz orchestra play "Twelfth Street Rag."

The St. Louis Star sent Harry Brundage, its star reporter, to Hollywood to interview players. Then he went home and wrote his stories which ran on the front page. In two weeks the circulation of The Star jumped 22,000, and it's still going up, with Brundage rushing back here to continue the series indefinitely. Just another argument for you in proving that motion picture news does have genuine reader interest.

Almost ready to go into production is "The Studio Murder Mystery." This will be a 100 per cent talking picture, directed by Frank Tuttle, and based on the Photoplay Magazine serial by the Edingtons. Warner Oland, Baclanova, Neil Hamilton and Frederic March are in the cast.

Also being readied for shooting is George Bancroft's new starring picture. It has a pip of a title—"Thunderbolt." It is interesting in that it reunites the four men

chiefly responsible for "The world"—Bancroft, Josef Sternberg, Charles Furlong and Jules Furthmann, writers cast will be of great strength. Richard Arlen and Fay Wray ready have been selected for important parts.

A third important new picture about to start is "Black Eagle." Three great players have cast roles—Gary Cooper, Esther Rosten and Wallace Beery. Le Mendes, who directed the version of "Interference," will direct. The story is based on great novel, "Golovin," by Wassermann.

Gary Cooper, the industry's east growing star, has signed a contract with Paramount.

I wish I could tell you what treat is in store for you when hear Maurice Chevalier sing "Innocents of Paris." He truly great artist and one of finest entertainers I have heard. A great singer, equally great pantomimist. He will be eight songs in the picture in English with one of repeated, and three in French was lucky enough to hear him both in French and English don't speak French, but I understood every word of the song, clever is Chevalier in pantomime and facial expression. In English he sings "Louise," the theme song; "It's A Habit Mine," known on the set as "kiss song"; "Wait'll You See Cherie"; and "On Top of the World Alone," which is to be sung twice. In French he sings "Dites Moi Ma Mere," "entire" and "Les Ananas." Of these are humorous songs kind he did best in his remarkable career at the Folies Bergeres the Casino de Paris.

Moran and Mack, the "Black Crows," are here to an all-talking comedy feature. Their story is being written Octavus Roy Cohen, author of famous "Darktown" stories. Saturday Evening Post, now filmed as Paramount-Christie subjects.

"WHIRLING AROUND THE PUBLIX WHEEL"

Mr. John Frier has been appointed manager of the Broad Council Bluffs, Ia.

Mr. H. D. Grove has been transferred from the Riviera, W. Ia., to manage the Capitol, Cedar Rapids, Ia.

Mr. Herbert Chatkin has been transferred from the Broad Council Bluffs to the Piccadilly, Rochester, N. Y., replacing Mr. resigned.

Mr. D. J. Whyte is manager at the Riviera, Knoxville, Tenn. succeeding Mr. Walter V. Price, who resigned.

Mr. Bolivar Hyde was transferred from Birmingham to City of Lakeland, Fla., on Feb. 10. Mr. A. R. Johnson has resigned.

Mr. Chas. G. Branham was appointed manager of the Ala Strand and Galax Theatres, Birmingham, Ala., on Feb. 10.

Mr. R. F. Enig succeeded Mr. Grove as manager of the R Waterloo, on Monday, February 18th.

Mr. Walter Morris is manager of the Community, Miami succeeding Mr. G. W. Gallagher who has resigned.

On account of the present condition and importance of our Ala and Birmingham operations, Mr. W. C. Patterson will confine attention to these two towns with his headquarters remaining in Atlanta.

Mr. Elmer Daniels has been appointed manager of the Capitol, Worcester.

Julia Dawn replaced Dwight Brown, at the Shea's Buffalo T Buffalo, February 9th. She was in turn, replaced at the C Buffalo, by Charles Johnson.

Mel Craig has been assigned as Stage Band Leader for the politan Theatre, Houston.

EXPLOIT YOUR "FRONT-BOYS" LIKE THIS!

ORGAN CLUB'S BIG HIT AT DALLAS

Billy Muth, Publix' smallest pianist—in stature, but not in ability—is happy. His initial organ club, offered Saturday at Greater Palace in Dallas, went like a house afire, and Billy and the young kids and old kids enjoyed time with the club last evening a solid hour. Such was the success that henceforth, it will be a feature of the newly re-decorated Palace on Saturday mornings, from eleven to twelve. Billy is happy, the theatre is happy, and the kids are happy because someone is catering to them.

When the first club was presented, after an extensive campaign, the Greater Palace was named within thirty minutes after the house was opened, and ovation which Muth received at the end of his stunts is without equal in Dallas. He issued membership cards to everyone, with numbers on them, and offered prizes to the holders of lucky numbers which a member of the audience drew. He played selected array of novelties, and anything that the audience wanted. He presented each member with a sack of cookies, from a local bakery, and promised them that every Saturday would add a new and more thrilling treat for them. Billy won them over, and won a regular Saturday patronage for the theatre.

The campaign on the club started only one week in advance, it was so extensive that it got results. It follows:

500 half sheet block snipes posted throughout city, with head of Muth.

Plug in ads one week in advance.

Extra ad on Friday evening and Saturday morning.

Stories and cuts in papers.

Letters to all high schools, posted on bulletin boards.

Membership cards issued, numbered, with announcement that prizes would be awarded each week to holders of lucky numbers.

2 special art panels in lobby week advance.

Stories in papers on fact that Muth would discover young Dallas singers each Saturday at club, and offer them at the organ in solo work.

Special Billy Muth candy bar promoted, with ads, samples, and store displays.

Advance trailer run one week before first meeting.

Tie-up with local clothier for suit a week for Muth, with special ads on stunt.

Announcements that novelties would be given out at each meeting, including sailor caps, kazooes, whistles, megaphones, and the like, to be promoted from local merchants, with ads.

Request blanks printed for theatre information booth and sheet music counters of all music stores.

Feature story on trip through the organ, with photo layout.

Additional screen plugging constantly, keeping club alive.

Some of the stunts which will follow include trips to all schools, with Muth putting on program, master by couple of acts from current stage shows; heralds distributed at all schools, playing the "whoopie" and good time music; cheer leaders—boy and girl—picked by sports editor of local paper, through popularity contest, with the award of Organ Club sweaters, and the permanent use of the cheer leaders at the organ clubs, to lead in yells; announcements over radio; continuous newspaper plugging; art panels at all music stores; organ solo side competition, with prizes to members who write the best organ solo, the winning selection to be played for a whole week, as Billy's featured number; these, and many other ideas, will tend to keep the club growing, and will make the Greater Palace each Saturday, that the organ club will become the talk of the town.

SELLING IT!

WELCOME TO THE PALACE

WELCOME TO THE PALACE

WELCOME TO THE PALACE

WELCOME TO THE PALACE

WELCOME TO THE PALACE

WELCOME TO THE PALACE

WELCOME TO THE PALACE

Says Billy Muth Organist of the Greater Palace:

Victory Wilson
WESTERN PROPERTY
Grand Floor North Bldg. Room 101, Grand Bldg.
Dallas, Texas

RETAIN THIS CARD
The Greater Palace Organ Club
"Whoopie-Makers"
Ray Teal, Master of Ceremonies
Dallas, Texas

TRY SOME OF THESE STUNTS

- One of the many stories with which the Dallas papers abounded concerning Billy Muth's organ club which helped to fetch the kiddies.
- Thousands of these stickers were pasted up all over town announcing the opening of the "Greater Palace" and the presentation.
- Effective placards which further boosted the popular Billy Muth organ club.
- Tie-up with the local clothier which resulted in much free newspaper publicity for the Whoopie Club.
- Request blank given away at theatre information booth and sheet music counters of all music stores.
- This card entitled the holder to membership in the popular Whoopie Club.
- Sixty inch display ad paid by the Skillern Drug stores showing Ray Teal, Master of Ceremonies at the Greater Palace, endorsing their sodas.

SHOWMANSHIP vs ROUTINE

When the "Palace" at Dallas, Tex., was re-modeled, it was made the occasion for a gala celebration instead of a mere announcement. Dallas almost thought the world was beginning anew, from the ballyhoo about it—and the re-opened box-office proved the effort was worth it. (1) Is a flat-half-sheet that sells the organ-soloist as a personality instead of just a hired hand in a nickelodeon. (2) Is fac-simile of special newspaper supplement published in celebration of the remodeling job. (3) Is a nifty upright half-sheet card in color that sells the whole show in hotel lobbies, windowes, etc. (4) Is a good job of making the merchants pay for roto-throwaways that you get from the exchange and pay for out of space rates.

EVERY SATURDAY 11 to 12
BILLY MUTH
AND HIS WHOOPIE MAKERS
ORGAN CLUB
ADULTS 35c
PALACE

WELCOME TO THE PALACE

WELCOME TO THE PALACE

WELCOME TO THE PALACE

WELCOME TO THE PALACE

WELCOME TO THE PALACE

WELCOME TO THE PALACE

WELCOME TO THE PALACE

RAY TEAL HAS HIS SKILLERN SODA



"Hello, Folks, I'm enjoying myself now, and how!" Ray Teal, master of ceremonies at the Palace Theatre, is a regular Deluxite just like the rest of us, when it comes to drink enjoyment. Ray, just before his first show, walked behind a 45-foot Skillern fountain and picked up a soda glass and spread whipped cream around the inside. Then a dipper of Mild Bittersweet Chocolate. Filling the glass to brimming over with a fine stream of biting carbonated wafer, we see him with a giant dipper of Smith's Ice Cream Supreme. And does Ray like his soda? Oh, Boy! With the first sip—a smile broad and buoyant. But we're all glad we're at Skillern's when Douché Rich Sodas are tasted. Try one today—it's a sure delicacy and thirst quencher.

15c

SKILLERN'S
Better Service Drug Stores

BOOST RAY TEAL WITH STUNT PUBLICITY

Ray Teal, popular stage band leader of the Greater Palace, Publix' Dallas de luxe theatre, continues onward to an even greater popularity through the medium of good work and attractive stunt publicity.

A recent plug tied him up with a chain drug company in Dallas. Ray went to one of the stores and had his picture taken mixing a chocolate soda, which the firm is plugging at this time. And another photo was made of Ray drinking the drink he had mixed. The two pictures were combined in a layout and run in a sixty inch display ad by the druggists, with Ray endorsing the chocolate soda. And culminative of this stunt, the drug chain is going to put out in all of their stores a Ray Teal Punch, made of a combination of fruit juices; they are to run ads in the local papers, make streamers for their fountains, and displays for their windows on this stunt.

Another good one was pulled when the Baker Show Company of Atlanta opened a branch in Dallas, and had Ray and the mayor of Dallas as the informal hosts. Pictures were made, crashing Sunday papers, and one especially, of Ray teaching the mayor to play the saxophone, drew a lot of attention and comment.

Live wire press agents will keep their eye open at all times for local events in which they can tie in their musical personalities, and derive a lot of good office publicity from such hook-ups.

MUTH WRITES FOLLOW-UP SOLO

A few weeks ago, Billy Muth, feature organist of the Palace, Dallas, Publix de luxe house, made a smash with his original solo berating the scaffolding and remodeling in the theatre prior to the opening of the \$200,000 improved Greater Palace. And then, with the grand opening week, he came back with another even better solo, calling-attention to the vast amount of expensive improvements. He used popular numbers for the music, with his own words, which follow:

THE GREATER PALACE

(Photo of theatre front for background of slide)

WELL, HERE IT IS; NOW AIN'T IT KEEN
THE PRET-TI-EST THING YOU'VE EV-ER SEEN
FOLKS ALL SAY THAT OUR NEW HOUSE
IS THE PRET-TI-EST IN ALL THE SOUTH

(Photo of lobby for background of slide)

THAT BRILL-IANT SIGN, NOW DID YOU SEE
WITH NINE MORE LIGHTS THAN MY CHRIST-MAS TREE
THE LOB-BY FILL'D WITH WARMTH AND LIGHT
NEW LIGHTS AND PAINT SURE MAKE IT LOOK JUST RIGHT

(Photo of interior looking from stage for background of slide)

NOW DID YOU NO-TICE THAT THE SCHEME
OF DEC-OR-A-TIONS FOL-LOW THE THEME
OF RED, AND GOLD AND SIL-VER SHEEN
THEY'RE THE RICH-EST COL-ORS TO BE SEEN

(Photo of seats for background of slide)

THE GREAT-EST COM-FORT YOU CAN MEET
YOU WILL FIND IN THESE NEW SEATS
I REAL-LY EN-VY YOU OUT THERE THIS BENCH IS SO HARD THAT I COULD TEAR MY HAIR

(Photo of interior looking towards stage for background of slide)

THE DRAPES AND CAR-PETS; MAY-BE YOU
HAVE NOT NO-TICED THEY'RE NEW TOO
I'M SO EN-THUSED WITH THESE THINGS SO NEW
I FEEL LIKE SHOUT-ING IT TO ALL OF YOU

(Still from "Alias Jimmy Valentine" for background of slide)

NOW I THINK I'VE SAID E-NOUGH A-ABOUT THIS GREATER PAL-ACE STUFF
I GOT A BRAND NEW TUNE LAST WEEK
THE THEME, SONG FOR THE PIC-TURE HERE NEXT WEEK

(Still from "Alias Jimmy Valentine" for background of slide)

IT REAL-LY IS A PRET-TY TUNE YOU KNOW THAT ALL THESE THEMES ARE SOON
THE BIG-GEST SONG HITS OF THE DAY
SO LET ME IN-TRO-DUCE THE NEXT HIT TO-DAY

(Title slide of "Love Dreams")

NOW LISTEN CLOSELY WHILE I PLAY THIS NEW SONG— THEN OPEN UP ON THE SECOND CHORUS—MISTAKES DON'T COUNT

(Chorus of "Love Dreams")

NOW ALL TOGETHER FOR A BIG FINISH—STRETCH YOUR NECKS AND YODEL THIS AS LOUD AS YOU CAN

(Chorus of "Love Dreams")

PEPPY ADVANCE TRAILER IS USED ON ORGAN CLUB

The advance trailer which was run on the promotion of the Billy Muth organ club is as follows:

HEY KIDS Old-Young and Lean! Prepare for the time of your life next Saturday at the Greater Palace! BILLY MUTH, that joy boy of melody, will inaugurate the first-ORGAN CLUB WHOOP-EE PARTY! From 11 a. m. to 12—a joy fest of singing and fun! Novelties for everyone—melody—jazz—noise—whoop-ee! The Billy Muth Organ Club will be a regular Saturday feature of the Greater Palace—Billy will play the songs that you like—send their names to him, and come prepared to sing them! Get your membership cards at the door Saturday—at eleven.

YOU HAVE THE
MERCHANDISE!
SELL IT!!

Publix



Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE!
SELL IT!!

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of March 2nd, 1929

"The policies of Publix I helped to formulate have been most effective from a company standpoint and, in addition, have been the means of providing me with a host of true personal friends. No man can ever hope for more."

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

J. ALBERT HIRSCH, Associate Editor

Contents Strictly Confidential

HOW MANY STAMPEDES WILL YOUR TOWN HAVE THIS YEAR?

Read again the editorial
"Stampede Your Town"
in Publix Opinion of Feb-
ruary 2.

SHOWMANSHIP IS SALESMANSHIP!

SHOWMANSHIP is Salesmanship!"

Salesmanship! It's the alluring new horizon of the industry! Out of the experience of successful pioneer showmen in Publix whose careers have brought them thru the devious by-ways that criss-cross the amusement industry, here is a statement that almost amounts to a creed!

Do you sell, or are you sold?

Do your thoughts dominate, or does the other fellow's?

Those of us, whose experience harks back to the heart-breaks of independent operation, days of film-buying, theatre operation, labor problems, music problems, stage problems, theatre physical-maintenance, community good-will building, all limited by economies made necessary from gaunt poverty, know the truth in the assertion that "showmanship is salesmanship." In those days your showman had to divide his time into so many periods that he was fortunate indeed if his effort in any period of the day was ample to meet his needs. Before he was ready to "sell" anything, three-fourths of his time and energy was consumed in preparation.

How different it is today in Publix! And how easy it is, compared to those bitter dog-eat-dog days! True, your theatres are greater and the public demands more of you! Yet, the best days of showmanship are here, nevertheless.

Nowadays your film buying and booking problem is effectively and economically done for you by experts in a market that is distinctly your market to command!

Your musical problems are effectively and expertly solved!

Your labor situations are presented with the sanity and serenity that a world-wide organization and experience can compel, with representation for you by experts versed in the specialized knowledge required.

Stage-shows are cast, produced, routed by experts and brought to you as the best the world can offer, and at a cost easily within economic possibilities.

The experience of a thousand theatres to guide you in your physical operation of the theatre!

Accountancy made easy and positive by able systems and organization.

Publix Theatres have comparatively few of the worries and time-killing conditions that were present a decade ago; conditions that still exist outside of Publix—conditions that made your showman devote the major part of his time to preparation, and the minor part to collection thru selling.

Today, three-fourths of your problem in Publix is or should be, your proficiency in Salesmanship to the Public and the remaining fourth of your efforts and time systematized to cover all the rest.

THE era of well thought out theatre Salesmanship is here. Organization as exemplified in Publix brought it. Publix is leading in salesmanship to the public.

Of the countless changes that have taken place in the industry, Salesmanship to the public alone has remained unchanged.

It has remained unchanged, but not forgotten. In the confusion of preparations, Publix has cleared the decks for the greatest and most far-reaching of all the changes in the industry—the change that will bring the amusement industry before the public on the wings of inspiration and imagination of the most intensive and intelligent appeal show business has ever known. This is obvious to anyone who reads the signs of the times.

Salesmanship in Publix is well represented and organized. The industry has no more outstanding example of an imaginative and energetic personality than Mr. Katz. And in turn, examine those in the executive cabinet whom you most frequently contact! Salesmen! Crack Salesmen! Salesmen of show-business who not only survived, but thrived on the terrors and heart-aches of by-gone pioneer days. Sam Dembow, David Chatkin, William Saal, A. M. Botsford, Boris Morris, Jack Partington, Lem Stewart, Milton Feld, Louis Schneider, J. J. Fitzgibbons!

Sturdy and stout, one and all, and able leaders in experience and in energy!

There are others, too, far too numerous to name in the narrow confines of this column,—but leaders, all, in Theatre Salesmanship! Competent, kindly, patient leaders and teachers!

GUIDED by these experienced hands at the helm, leadership in theatredom all over the world is conceded to Publix. Leadership will always belong to Publix. Your contribution to its intelligence and energy, and your willingness to observe and learn, and teach, insures future security in a manner that never before has ever been possible. The keynote of that assurance is the ability of each of us to become an effective Publix salesman.

Let us all learn *what* makes up Publix, and *who* makes up Publix personnel! It will make you proud to be part of such an organization! Let us all learn the attractive organizational facts and merchandise Publix offers to the public—and proudly tell the world. Salesmanship takes many forms. It may be a winning personality—or a dogged perseverance—a blunt honesty, or an imaginative mind—or a talent for analysis—or an unusual gift of speech—or a talent for writing—or a combination of all of these. Any single element of salesmanship is valuable. Additional ones can be cultivated if there is faith and enthusiastic willingness to acquire them. Salesmanship is the "know-how" of things. The personnel and merchandise of Publix have demonstrated the fact that we in Publix possess the "know-how."

Since we have the best personnel and merchandise, let us mark the beginning of a new era of salesmanship with a 365-days-a-year continuation and amplification of the sales intelligence we all gave during the SAM KATZ APPRECIATION WEEK.

What more fitting and permanent tribute to our distinguished leader could we offer than to continuously commemorate his First Annual Publix Celebration Week? Let us gaze into the future with an enlarged vision of our industry and our future, as made possible by the organizational genius and ability Mr. Katz has shown in making Publix a happy actuality for all of us.

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Make	Footage	Run Time
Redeeming Sin—8 reels (AT)...	Warners	6921	75 m.
Red Hot Speed—6 reels (AT)...	Universal	6580	73 m.
The Wolf Song—9 reels (syn.)...	Paramount	6560	72 m.
The Dummy—6 reels (AT)...	Paramount	6110	66 m.
Chinatown Nights—8 reels (AT)...	Paramount	7146	79 m.
The Canary Murder—8 reels (AT)...	Paramount	7110	79 m.
The Lone Wolf's Daughter—8 reels (syn.)...	Columbia	6270	77 m.
Ghost Talks—6 reels (AT)...	Fox	6363	71 m.
Greyhound Limited—7 reels (syn.)...	Warners	5818	62 m.
Fugitives—6 reels (AT)...	Fox	5285	55 m.
Weary River—6 reels (AT)...	First Natl.	7785	87 m.
Noisy Neighbors—6 reels (PT)...	Pathe	6000	67 m.
The Younger Generation—9 reels (syn.)...	Columbia	7554	84 m.
Queen of Night Clubs—6 reels (AT)...	Warners	5433	60 m.

AT—All Talking
PT—Part Talking

LENGTH OF TALKING SHORTS PARAMOUNT

Donald Ogden Stewart—The American Humorist	400	6 m.
Now and Then	1770	20 m.
Happy Heels	1575	17 m.
Ruth Etting in Favorite Melodies	525	5 m.
The Opry House Disney	1870	20 m.
Music Has Harms	1870	20 m.

WARNER BROTHERS VITAPHONE

2710 Meet the Wife	760	9 m.
2703 Al Abbott	640	7 m.
703 Frank Whitman	600	6 m.
183 An Evening at the Don	540	6 m.
702 Eddie Lambert America's Premier Concert	795	8 m.
794 Jack Goldie Ace of Spades	700	7 m.
713 Frances Shelly, The Girl with the Guitar	545	6 m.
2889 Dave Dryer, Tin Pan Alley	640	7 m.
707 Mexican Tipico Orchestra	600	6 m.
2790 Jan Rubine	785	9 m.
2816 Land of Harmony	745	8 m.
2276 Professor Moore and Orchestra	567	6 m.
2885 Born & Lawrence, The Country Gentlemen	563	6 m.

METRO

A48 Spitalny Band	1700	19 m.
A46 Eight Victor Artists in Rube Minstrels	877	10 m.
A37 Geo. Lyons—Beloved Ah Sweet Mystery of Life	705	8 m.
A35 Jan Garber's Band Blue Shadows—Tiger Rag	880	10 m.

FOX

Movietone News No. 17-A	815	9 m.
Movietone News No. 17-B	770	9 m.
Movietone News No. 18-A	875	10 m.
Movietone News No. 18-B	775	9 m.
Clark & McCullough in Belle of Samoa	1475	16 m.
Friendship	2990	23 m.
Mind your Business	1800	18 m.
Clark & McCullough in Holland	2975	32 m.

PATHE

Sound News No. 7	839	9 m.
Winning Patterns	770	9 m.
Three Aces	970	11 m.

EDUCATIONAL

Ask Dad	2000	22 m.
The Old Barn (Sennett) (AT)	1947	21 m.
Whirls & Girls	1775	19 m.
The Eligible Mr. Bangs	1876	20 m.

Length of Non-Synchronous Shorts

PATHE

Bridle Blows	735	8 m.
Review No. 11	835	9 m.

METRO

Dying Jungle	875	9 m.
Up Hill and Down	745	8 m.

EDUCATIONAL

Question Mark	755	8 m.
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TIFFANY

Little Vagabond	527	6 m.
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AT OUR NEW YORK THEATRE

WEEK OF MARCH 2	THEATRE	WEEK OF MARCH 9
The Dummy	PARAMOUNT (New York)	The Canary Murder
Iron Mask	RIVOLI	Iron Mask
Wolf of Wall Street	RIALTO	Lady of the Pavement
The Dummy	BROOKLYN-PARAMOUNT	The Canary Murder
Redskin	CRITERION (\$2)	Redskin
Wolf Song	EMBASSY (\$2)	Wolf Song